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remarkable series of portraits of distinguished men and women of the Colonial period, an invaluable commentary on the character of Pre-Revolutionary society. In 1774 he went to England, thence to Italy, where he spent two years studying the works of the old masters and executing commissions. He then returned to England where, much sought after and admired, he remained for the rest of his life. It was in this period that he reached the highest point in his technical achievement, his style becoming more simple and graceful, his shadows softer and deeper, and his color, harsh in his colonial period, becoming more harmonious and rich.

WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION

AT the educational congress held in Chicago during the World's Fair a small group of art teachers decided to form an organization for the promotion of art education. The first annual meeting was held in Milwaukee in the following year. Meanwhile the manual training teachers in this part of the country had established an organization of their own. Nine years ago they joined forces with the art teachers and the combined associations under the name of the Western Drawing and Manual Training Association held their first joint meeting in the Art Institute. Miss Lucy Silke, a former student of the Art Institute and now Supervisor of Art in the Chicago elementary schools, was the president that year. Since that time the association has met annually, in April or May, in different cities of the middle west. It has members in over twenty states and has

become one of the two most influential organizations of its sort in the country. All the leading educators in the middle west, who are interested in art, manual training, household arts and vocational education, are members; and many of them have taken an active part in the international congress for the promotion of art education.

This year the annual convention of the association is held in Chicago, May 5-8, under the auspices of the Board of Education and Superintendent of Schools, the Art Institute, and the Association of Commerce. During this period an exhibition of school work, all educational art work including drawing and applied design, from both public and private schools, primary to University, will be installed in the Art Institute galleries. The Chicago Public Schools exhibition opened in Blackstone Hall on April 28. The exhibition in the galleries, assembled from forty-five other cities, is ready the first of May. All the temporary exhibition galleries are given over to this showing of art work from the schools.

TEACHING ART TO CHILDREN

FROM time to time the BULLETIN reports the progress made in systematizing museum instruction for children. The Board of Education and various clubs and societies interested, in coöperation with the Art Institute, are still engaged in perfecting a plan for acquainting the children of Chicago with the collections of the museum.

In this connection the work done by the School Art League of New York City is of special interest. The following information has been given by the League for publication in this BULLETIN.



A WRANGLE OVER CARDS—BY JEAN DAVID COL
PRESENTED BY JOHN CUDAHY, 1889

The School Art League of New York City is actively promoting coöperation between the city museums and the elementary class rooms. Part of this campaign is conducted by means of a docent, who takes classes to the museum each afternoon; part is developed as a series of talks for children in the museum.

Under the direction of Dr. James P. Haney, Director of Art in the High Schools, a number of different courses have been arranged. Dr. Haney himself is to describe his methods at the coming convention of the American Federation of Arts, to be held in Washington on May 12, 13 and 14.

On the morning of May 13, Dr. Haney will briefly review several of his lessons given to the large audiences of children who flock to the Metropolitan

Museum and to the Brooklyn Institute Museum whenever he is scheduled to appear. In illustration of his method he will present in condensed form talks on "Armor," "Architecture," "Sculpture," and "Pictures." Drawings are always made before the children, and very frequently several of the audience are invited to pose for the speaker while he sketches. The stereopticon also is used.

In discussing his method, Dr. Haney recently said, "The great object of these talks for public school pupils is to get them used to coming to the museum,—to give them, if you like, the 'museum habit.' No tickets are required and the children come unaccompanied by parents or teachers. Their behavior is admirable and from questions asked of them during



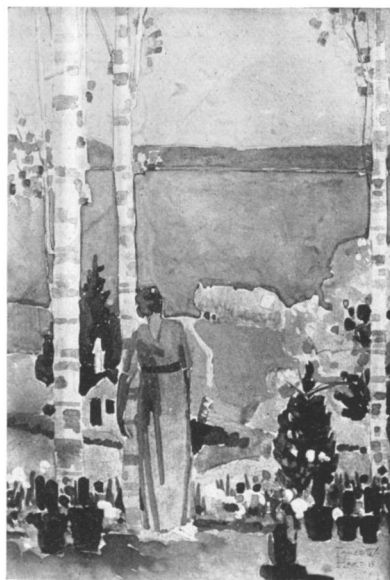
BLUE HILLS
BY IRVING KRAUT



IN THE GOVERNOR'S GARDEN
BY FREDERIC M. GRANT



DURHAM CATHEDRAL
BY ELIZABETH F. GIBSON



SPRING ON THE HILL
BY LANCE W. HART

PRIZE PAINTINGS IN THE ART STUDENTS' LEAGUE ANNUAL EXHIBITION
(SEE PAGE 64.)

the recent course it is plain that there is a constant growth of interest on their part in the museum and its treasures.

"These talks are called Hero Tales, and are made to gather round the name of some knight or king or craftsman, but the purpose of telling them is much more than the telling of a bit of biography. The hero of the story is only a peg on which is hung much that deals with the art of the time. What one tries to build up in the minds of the children is what may be called 'an aesthetic background' against which they may set the objects of

art found in the museum galleries. Into this aesthetic background goes some history, some biography, some art. Altogether it serves to make the man and his time alive to the small hearers. They then see his picture, his sculpture, or his craft-work, not as a lifeless museum 'specimen' but as a work of art, to create which a man known to them once toiled and dreamed and aspired."

The officers of the School Art League report that during the last year the audiences of pupils aggregated over 12,000 at the various meetings held.

NOTES

DEATH OF JOHN CUDAHY—John Cudahy, for many years a prominent business man and public-spirited citizen of Chicago, died in this city on April 23. Mr. Cudahy was a Governing Member of the Art Institute since 1889. Besides the gift of the painting (reproduced on page 69 of this BULLETIN) he showed his interest in the welfare of the Institute by continuous financial support.

PAINTING BY PUVIS DE CHAVANNES—A late accession of importance presented by Martin A. Ryerson is the oil painting "The fisherman's family" painted by Puvis de Chavannes in 1887. A reproduction of it is found on page 61. This picture is from the collection of Edouard Aynard in Paris. In 1875 the artist had painted a larger picture of the same subject, which went to the Museum in Dresden. This is the first example for the Art Institute to acquire of the works of

one of the most impressive figures in nineteenth century painting.

DEATH OF F. HOPKINSON SMITH—On April 7 in New York occurred the death of F. Hopkinson Smith, noted author, artist and engineer. As an artist Mr. Smith had won several medals and honors for his works at many exhibitions. Last year he delivered the Scammon Lectures at the Art Institute on the subject of out-door sketching. At the same time an exhibition of his water colors and charcoal sketches was held, from which the Art Institute purchased the series of twenty-one charcoals, called the Thackeray set.

NEW ART STUDY CLASS—Next fall the Museum Instruction Department will establish a new class for men and women, to meet on Sunday evenings. Beginning November 1 the class will meet on the first Sunday evening of every month.